

JAPANESE CERAMICS

from the Tanakamaru Collection

The Metropolitan Museum of Art
Seattle Art Museum

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Text and Catalogue by Nagatake Takeshi

An Exhibition Organized in Collaboration with The Japan Foundation

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Tanakamaru Zenpachi

STATEMENT

It is a great honor for me to have the Tanakamaru collection shown at such renowned museums in the United States as The Metropolitan Museum of Art and the Seattle Art Museum. I would like to take this opportunity to explain how the Tanakamaru collection came into existence as well as the extent of the collection in the hope that a better understanding will provide a more rewarding experience for the American viewer.

The Tanakamaru collection was officially recognized as a museum in 1974; however, my father, Tanakamaru Zenpachi, collected these ceramics over a period of fifty years, aside from his business activities as the owner of Tamaya Department Stores in the Kyūshū area. His deep understanding and love of the tea ceremony prompted him to collect tea utensils produced in various kilns of Kyūshū. In 1950, an exhibition gallery for his Kyūshū ceramics was established in the Tamaya Department Store in Fukuoka. Since Tanakamaru Zenpachi's death in 1973, the collection has been administered by the Tanakamaru Foundation, which plans exhibitions for the public.

The Tanakamaru collection consists of pottery and porcelains made in Kyūshū from the sixteenth through the nineteenth centuries. As of today, there are approximately five hundred items in the collection, from which seventy have been selected for this exhibition. Kyūshū was the route of entry for Asian art and culture into Japan; porcelain was first produced there in the sixteenth century after pottery techniques were imported from Korea in the Yi dynasty. The techniques of enameled wares of the late Ming dynasty, imported from China in the seventeenth century, made Kyūshū known to students of ceramics throughout the world. I shall be greatly pleased if this exhibition encourages an understanding of the special background of Kyūshū ceramics, as they developed under the patronage of *daimyos* and tea

masters in Japan.

I would like to express my deep gratitude to the staffs of The Metropolitan Museum of Art and the Seattle Art Museum, who planned and prepared for the exhibition, and to Mr. Kon Hidemi, the director of the Japan Foundation, who has supported the exhibition.

TANAKAMARU ZENSHI

Director

Tanakamaru Collection

STATEMENT

Contemporary Japanese ceramics have their primary roots in the age-old kilns of Kyūshū established in the sixteenth and seventeenth centuries. Today many potters in various parts of Japan still use the ancient techniques brought to these kilns from China and Korea and adapted to Japanese taste to produce traditional ceramics with a contemporary touch. It is, therefore, no exaggeration to say that the basic characteristics of modern Japanese ceramics arose from the ancient kilns of Kyūshū.

This exhibition introduces the Tanakamaru collection, which comprises ceramics from the kilns of Arita, Nabeshima, Karatsu, Agano, and Takatori, where the finest wares in Kyūshū were produced. For many years these famous objects, reflecting the aesthetic sensibilities of the Japanese, were lovingly used for the tea ceremony. With this in mind, I hope the masterpieces from the Tanakamaru collection, presented by The Metropolitan Museum of Art and the Seattle Art Museum, will give the people of the United States a chance to appreciate the essence of Japanese ceramics as well as the Japanese eye.

KON HIDEKI
President
The Japan Foundation

FOREWORD

Kyūshū has long been the center of Japanese pottery and porcelain production, and the Tanakamaru collection, formed by Tanakamaru Zenpachi over nearly fifty years, is one of the greatest repositories of Kyūshū wares. It includes the finest porcelains from such Arita kilns as Nabeshima and Kakiemon, as well as somber and earthy tea wares, particularly those from the Karatsu kilns, and spans at least three hundred years. Because of the variety and scope of the collection, we believe that this exhibition, which the Metropolitan Museum is pleased to show with the Seattle Art Museum, will prove to be a truly stimulating introduction to the art of Japanese ceramics. We are deeply grateful to Mrs. Tanakamaru Tomoko and Mr. Tanakamaru Zenshi for their generosity in sending so many of their magnificent treasures to America and for contributing both their time and skills to this project over the past several years.

The idea for this exhibition was born when Mrs. Jackson Burke, a trustee of our museum and a collector of Japanese art, and Julia Meech-Pekarik, Associate Curator in the Department of Far Eastern Art, visited the exhibition gallery of the Tanakamaru Foundation in the Tamaya Department Store in Fukuoka while on a pottery tour of Kyūshū in March 1977. Mrs. Tanakamaru invited them to dine at her family home, and preceding the meal she hosted a tea ceremony, using antique Karatsu tea bowls in the intimacy of the Shōfūsō tearoom constructed by her late husband. The love of beautiful pottery and the enthusiasm for tea that were conveyed by the entire Tanakamaru family on that occasion have culminated in the present exhibition which we hope will prove an inspiration to collectors and students alike.

The catalogue author, Nagatake Takeshi, trustee and consultant to the collection of the Tanakamaru Foundation, is also Director of the Arita Museum and Curator of the Saga Prefectural Museum. A foremost authority on Kyūshū wares, he is a prolific author and a guide to

all students of Kyūshū ceramics. We are delighted to have had his co-operation and insight in the preparation of this exhibition.

Special thanks are also due to Andrew Pekarik, Curator of the Mary and Jackson Burke Collection, and to the staff of The Metropolitan Museum of Art, especially Yasuko Betchaku, Tasia Pavalis, Sondra Castile, and Rosanne Wasserman, whose patience and hard work were necessary for the preparation of the English text of the catalogue.

PHILIPPE DE MONTEBELLO
Director
The Metropolitan Museum of Art

FOREWORD

On the occasion of this exhibition, the Seattle Art Museum shares with The Metropolitan Museum of Art the very special honor of presenting a selection of the pottery and porcelain of Kyūshū from the renowned Tanakamaru collection. The Seattle Art Museum has long been noted for its outstanding collection of Asian art, especially Japanese art, and has enjoyed a close association with noted museums and collectors throughout Japan. With a history of promoting major and unusual exhibitions of ceramic art, the museum organized in 1972 the important exhibition "Ceramic Art of Japan," the first such exhibition to tour the United States, and hosted at the same time the first International Symposium on Japanese Ceramics. The Tanakamaru collection was represented in this exhibition and Nagatake Takeshi, consultant to the collection, participated in the symposium. We are indeed pleased and honored to work with Mr. Nagatake once again and to participate in this new expression of good will between our countries. We join enthusiastically in actively promoting the understanding and appreciation of the ceramic traditions of Japan, by bringing the present exhibition to Seattle, in keeping with a continuing policy of presenting to the Pacific Northwest the finest and most distinguished exhibitions of Japanese art.

Our deep appreciation goes to Julia Meech-Pekarik, to Tanakamaru Zenshi, and to Nagatake Takeshi for their untiring efforts in arranging this exhibition and for allowing the Seattle Art Museum to participate in its organization and presentation in the United States.

WILLIAM JAY RATHBUN

Curator of Japanese Art

Department of Asian Art

Seattle Art Museum

HENRY TRUBNER

Associate Director

Seattle Art Museum

KILN SITES IN KYŪSHŪ



THE TANAKAMARU COLLECTION

Tanakamaru Zenpachi (1894–1973), who formed this distinguished collection of ceramics, was born in the town of Ushizu in Saga prefecture on Kyūshū, the southernmost of the four main Japanese islands. His family had been merchants since the late eighteenth century, and he, in turn, worked hard to promote commercial prosperity in Kyūshū, establishing himself as a pioneer of department store management by founding the outstandingly successful Tamaya Department Stores, Ltd., in Fukuoka, Kokura in Kitakyūshū, Saga, and Sasebo.

In 1925, when he was thirty-one, on a business trip to Southeast Asia, Mr. Tanakamaru became so homesick for the painted porcelains of his native land that he decided to begin collecting the ceramics of Kyūshū from the sixteenth to the nineteenth centuries. Some time later, he and his wife Tomoko took up and mastered lessons in the Omote school of tea, an avocation that naturally increased his interest in tea wares, particularly those made in the nearby Karatsu kilns. His passion for the tea ceremony also led him to construct in his home a small tearoom called Shōfūsō (“the room of pine and wind”), where he held tea ceremonies all year for fellow devotees of tea, and always used Kyūshū ceramics from his own collection.

His desire to share his treasures with other enthusiasts led him to design an exhibition gallery for his collection of Kyūshū ceramics in the Tamaya Department Store in Fukuoka in 1950. As director of the gallery, he administered the collection and planned the continuously rotating exhibitions; he also lent his ceramics to exhibitions abroad. About 1955, Mr. Tanakamaru organized the Fukuoka Aitokai, a group that met monthly to discuss and study their collections of oriental ceramics, and that still meets to study ceramics centered around the Tanakamaru collection.

Before his death in 1973, Tanakamaru Zenpachi planned to create a foundation and museum to ensure that his collection would be passed intact to future generations, a wish fulfilled in August 1973 when the government granted a petition establishing a foundation for the

Tanakamaru collection. Six months later, in February 1974, permission to register as a museum was also granted. The foundation set up an administrative office in the Fukuoka gallery and launched major public exhibitions. Today, selections from the collection of the Tanakamaru Foundation are always on view in the exhibition galleries of the Tamaya Department Stores in both Fukuoka and Kokura. Symposiums and lecture series are held in connection with these exhibitions.

The Tanakamaru collection is comprised of pottery and porcelain spanning the sixteenth through the nineteenth centuries, produced at kilns located throughout the island of Kyūshū. As of 1979 the collection comprises approximately five hundred items, about eighty percent of which are tea ceremony utensils, and includes many sets. The wide variety of ceramic wares in this exhibition is briefly described below.

KARATSU WARE

Karatsu ware, the first important type of Kyūshū pottery, makes up the bulk of the tea wares in the Tanakamaru collection. Karatsu designs, shapes, and methods all derived directly from wares developed in Korea in the early sixteenth-century Yi dynasty. Geographically Kyūshū is the closest point of contact between Korea and Japan, and had long been the route of entry for continental culture, both Korean and Chinese.

By the seventeenth century, Karatsu ware was made in stepped, climbing kilns of Korean style throughout the northwest region of Hizen province (Saga prefecture). The earliest Karatsu kilns were located at Kishidake in the mountains south of the port of Karatsu, and were followed by the Shiinomine kiln, famous for Korean-inspired tea bowls (Plate 2). So-called Korean type sake bottles and jars with two glazes were made at Fujinokawachi, while Karatsu painted with underglaze iron motifs was produced at Kameyanotani in the Matsuura area

and at Oyamaji in the Takeo area. Old Karatsu kilns were widely distributed throughout Hizen province (modern Saga and Nagasaki prefectures) from the sixteenth century on, but because the artisans traditionally worked half of the year as farmers, they were not able to establish their independence as potters until the twentieth century.

In the early sixteenth century these kilns mostly produced miscellaneous wares for daily use by common people. But with the mid-century rise of the immensely popular tea ceremony, tea utensils also became an important part of their output. Karatsu ware tea utensils were made at the special request of feudal lords, their retainers, and tea masters. However, tea masters adapted some of the ordinary kitchen wares for use as tea bowls, cold water jars (*mizusashi*), and tea caddies. Karatsu wares have since been prized by tea adepts, and the technical artistry of the sixteenth-century potters has been transmitted through many generations to their modern descendants.

The clays obtained from nearby mountains were strained in water to refine them and increase their adhesive power. Large and small jars were made by beating stacked coils of clay on the outside with a wooden paddle, while supporting the walls from the inside with the other hand. The exterior was then finished with a smoothing paddle. Bowls and plates were shaped on the kick wheel. The pottery was decorated with iron, copper, wood ash, and straw ash glazes that were mixed by the potters themselves.

Plain Karatsu wares are colored yellow, blue, or black during firing by the reaction of the ash glaze to the flames and temperature in the kiln. Painted Karatsu, on the other hand, is decorated with simple geometric or plant motifs in underglaze iron. Incised Karatsu ceramics are carved with designs with a spatula, and sometimes painted with iron slip before the application of a feldspathic glaze. Other methods of decorating include painting with slips; stamped designs inlaid with white clay slip; and designs scratched in the painted or glazed surface while the body is still soft. The white mottling of Karatsu ware in the Korean style results from the accidental effects of firing on the white straw

ash and iron glazes, applied one over the other. Two-color Karatsu was painted with a simple landscape or pine trees in iron and copper glaze.

Several of the Karatsu wares included in this exhibition, notably the tea bowl with a rush design (Plate 1), the tea bowl with a bird in flight (Plate 2), and the tea bowl with an iris design (Plate 3), are well known to all connoisseurs of Japanese ceramics.

AGANO AND TAKATORI WARES

Old Agano and Takatori tea wares were made under the auspices of Korean potters in the provinces of Buzen and Chikuzen (Fukuoka prefecture) in northern Kyūshū from the late sixteenth century, the late Momoyama period. Although potting techniques at these kilns closely resembled those of Karatsu, both potters and patrons came from a different background, which naturally affected the appearance of their wares. In addition, the Agano and Takatori kilns were, from the beginning, under the patronage of feudal lords who understood the way of tea.. Operating as the unofficial kilns of these various local rulers, and under their indirect guidance, the kilns maintained a tradition of producing tea wares.

The Agano kiln was founded in 1600 by the tea enthusiast Hosokawa Tadaoki, lord of Kokura Castle and ruler of Buzen, when he invited the Korean potter Son Kai to set up a kiln in a vegetable garden near his castle town. In 1602, Son Kai changed his name to Agano Kizō and moved his kiln to Kamanokuchi in Agano village, where he began full-scale production of both tea utensils and daily wares. A few years later, in 1607, Agano Kizō opened the Yūwaya Kōrai kiln in Agano, but about 1622 he moved to the main Agano kiln. By this time the population of potters in Agano had grown large enough to mass-produce ceramics. In 1633 Lord Hosokawa was appointed to a new post in Higo province, and his position as ruler of Buzen was taken by Lord Ogasahara. The Agano kilns continued production until the late Edo period, and their basic potting techniques are still in use today.

The ceramics generally classified as old Agano are those produced

at Agano village between 1600 and 1633, during the rule of the Hosokawa family. Later pieces are classified by tea students as Agano or new Agano.

Old Takatori ware originated in 1602 when the lord of Chikuzen, Kuroda Nagamasa, invited the Korean potter Hachizan to his fief to make both tea and common wares at the Takuma kiln in the Eimanji temple compound. Hachizan changed his name to Takatori Hachizō and began regular production of tea ceremony wares in 1614 after relocating the kiln to Uchigaiso, at the foot of Mt. Takatori. Some potters of the old Karatsu tradition in Hizen and the old Agano line in Buzen joined him there, and helped to establish Takatori as the leading tea ware of Chikuzen province.

About 1623 the kiln was briefly moved to Yamada, where it operated without the protection of Lord Kuroda. The kiln was fully restored as the official kiln of Lord Kuroda by the time of its third move in 1630 to Mt. Shirahata. During this period the most notable Takatori tea utensils were made, under the direction of Kobori Enshū (1579–1647), the famed tea master, architect, and garden designer of the early Edo period. The clay of the Shirahata kiln was more refined than the earlier ceramics of the Takuma and Uchigaiso kilns, and the tea caddies and tea bowls made there seem more delicately and beautifully shaped, a reflection of the contemporary taste for elegant simplicity.

The designs, shapes, and glazes developed for tea wares at the Shirahata kiln gradually became standard and were used by subsequent generations of potters. In 1665 the kiln moved to the village of Koishihara in the Asakura district of Chikuzen province, where potters continued to make refined wares in the Enshū style. In 1688 the kiln was relocated once more to Ōnokogiridani, or Higashiyama, near the castle of Lord Kuroda. Generally, the term old Takatori refers to those ceramics made between 1614 and 1665, from the Uchigaiso through the Shirahata periods. Wares made thereafter are called Koishihara Takatori and Higashiyama Takatori.

YATSUSHIRO WARE

The same Agano Kizō who originated Agano ware in Buzen also initiated the production of tea wares in Higo province (Kumamoto prefecture). In 1632 he and his sons moved to the town of Yatsushiro with Lord Hosokawa, when he was appointed as the lord of Higo. In 1633 Kizō and his sons established the first kiln at Naraki, and in 1658, the sons moved the kiln to Hirayama. Old Yatsushiro wares resemble Agano wares, but their clay is richer in iron and they are more heavily potted. Fine old examples are characterized by skillful decorations, either inlaid or painted.

SATSUMA WARE

Satsuma ware originated in 1600 in the southernmost part of Kyūshū (Kagoshima prefecture), when the lord of Satsuma province, Shimazu Yoshihiro, asked the Korean potter Kinkai, among others, to open a kiln near his Chōsa Castle. When his successor, Lord Shimazu Yoshihisa, moved to Shiroyama in 1619, the kiln moved with him. The first pottery produced there was called black Satsuma because of its black glaze and dark body made from clay with a high iron content.

Later, when Boku Heii, another Korean potter, discovered white clay in the area, white Satsuma was also made (Plate 21). The lord of Satsuma sent some potters north to Kyōto, the capital city, to study enameling techniques at the Awata kiln. Upon their return to the south of Kyūshū they began producing enameled Satsuma. The Naeshiro-gawa and Ryūmonji kilns were known for their tea utensils, while kilns near Kagoshima Castle specialized in enameled Satsuma.

There is also a Satsuma porcelain ware, first made in 1786, the year the Sendai clan in Satsuma constructed the Hirasa kiln under the guidance of porcelain potters from Arita, using kaolin imported from Amakusa in Higo. In addition to wares with underglaze blue designs, they developed a distinctive amber ware combining purple, brown, and green glazes (Plate 55).

UTSUTSUGAWA WARE

Utsutsugawa wares are unique tea ceramics made at a kiln founded in 1692 in the Isahaya domain in Hizen. Porcelain-like and thinly potted, Utsutsugawa is made of extremely fine-grained mountain clay fairly high in iron content. Most of the pieces that have been handed down and prized by collectors are bowls and small food dishes for the tea ceremony meal, and are distinguished by their painted slip decoration, a technique learned from the artisans of Karatsu wares produced at the Takeo Niwaki kiln.

KAKIEMON STYLE WARES

Japanese porcelain production began about 1605, in the town of Arita in Hizen, with a group of potters led by the Korean immigrant Ri Sampei. It is thought that the first overglaze enameled porcelain was produced about 1643, at the kiln of Sakaida Kakiemon in Arita, with the assistance of the pottery merchant Higashijima Tōzaemon and Chinese people living in Nagasaki. At first the Japanese faithfully copied the designs of late Ming and early Ch'ing enamel wares in order to maintain the prices of their products. But about 1690, a distinctive style of overglaze decoration featuring bird and flower motifs in painterly compositions emerged at Kakiemon and other nearby kilns. These designs were completely Japanese in flavor.

A significant invention of the Kakiemon kiln was the glossy, milk white body against which elegant enamel colors stand out with luminous clarity. After the fall of the Ming dynasty in the seventeenth century, when trade with China became difficult, Japanese enameled wares came to rival the Chinese products on the European market. Japanese design motifs were copied by such European porcelain factories as Meissen in Germany (about 1730), Chelsea in England, and Chantilly in France.

NABESHIMA STYLE WARE

Among the many kilns located in Hizen, Nabeshima is famed for the unsurpassed quality of its celadon, underglaze blue and white, and enameled porcelain. The kiln was established at Iwayakawachi in 1630 as the official kiln of the Nabeshima clan, the lords of Saga fief in Hizen. Because the clan officials were afraid that their secret techniques might be learned by outsiders, the kiln was moved in 1695 to a remote valley of Mt. Ōkawachi, north of Arita. The thirty-one potters, including kneaders, throwers, painters, and assistants, were supervised by an official sent from the clan office. After firing, the porcelains were sent to Arita for enameling by the distinguished artist Imaizumi Imaemon, in charge of the leading "red-painting" or enameling shop in the *aka-e machi* ("red-painting quarter").

Nabeshima ware, primarily food dishes, was never made for the public, but was reserved for the private use of the Nabeshima family or for special gifts to the Tokugawa shogunate and other rulers. Shapes were uniform and decorations standard. Designs were often derived from textiles or from illustrated copy books, and reflected the taste of the aristocracy as well as of the military class.

HIRADO WARE

Hirado pottery may have been made first in 1598 by Korean potters at the Nakano kiln as tea wares for Lord Matsuura Chinshin, of the Hirado fief in Hizen. About 1622, during the rule of Lord Matsuura Ryūshin, fine clay was discovered in the Mikawachi area and craftsmen moved there to manufacture porcelain. By 1637 the official kiln of the Hirado clan at Mikawachi (now within the city limits of Sasebo) was well organized under the kiln director Imamura Sannojō. By about 1656 excellent underglaze blue and white porcelain was in production. The fine clay of Amakusa in neighboring Higo was probably first used about 1712. Hirado ware is thin-bodied porcelain with underglaze blue and white painting and a bluish glaze. Among the most treasured pieces are tea utensils and small sculpted ornaments for display in an alcove.

NAGAYO WARE

The first Nagayo kiln was founded about 1603 in the Hasami district of the Ōmura fief in Hizen, and its porcelain production dates from about 1620, roughly contemporary with the porcelain kilns in nearby Arita. Thereafter both pottery and porcelain were produced at various Nagayo kilns, but not until about 1792 was the typical three-colored porcelain with brown, green, and indigo glazes created. According to the records of the Ōmura clan, the potter Ichijirō first fired porcelain using a three-color technique. Thereafter high quality porcelain was made with a more refined clay, in underglaze blue and white as well as the three-color glaze.

CATALOGUE



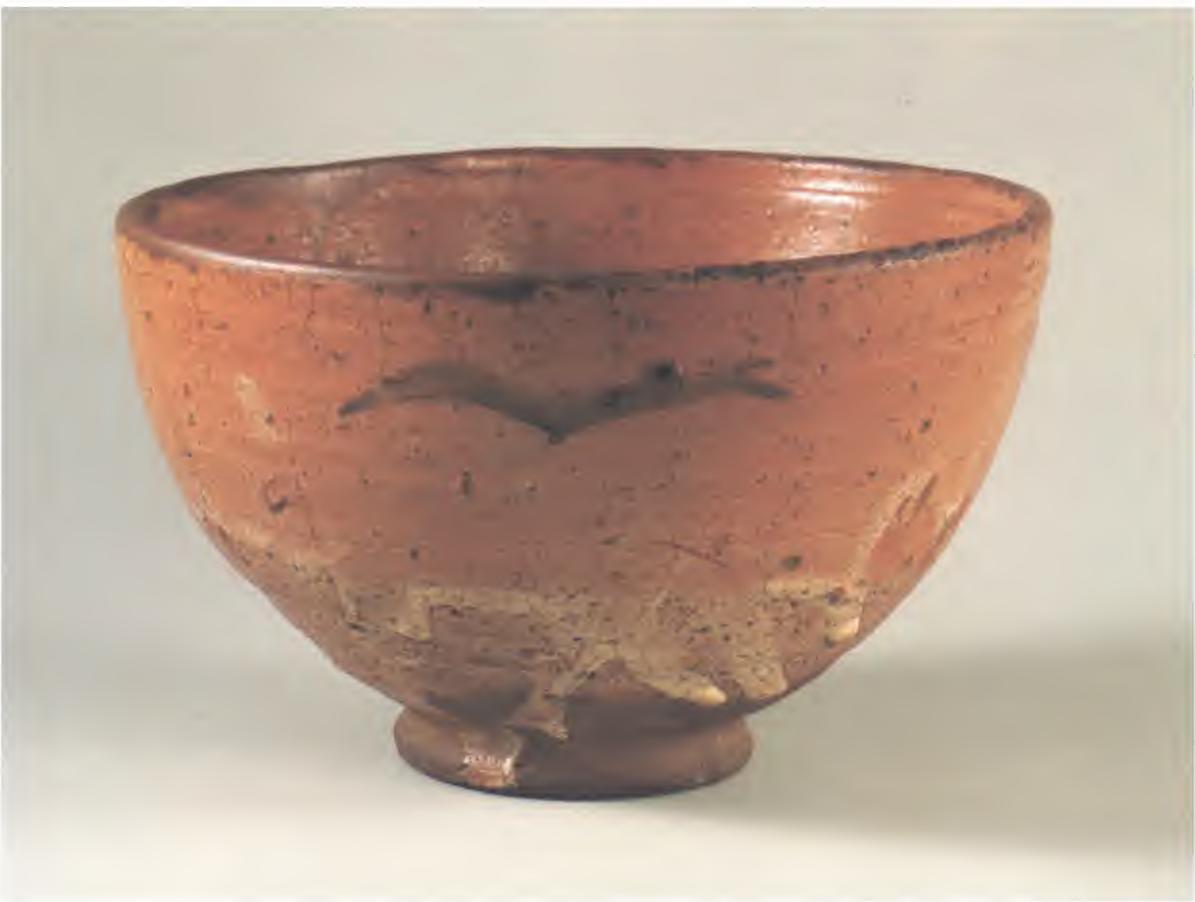
1. TEA BOWL

Karatsu ware; late 16th century

Stoneware

H. 9.0 cm. (3 1/2 in.), D. 12.0 cm. (4 3/4 in.).

On the front of this bowl, like an emblem, young sprouting rushes are freely drawn in underglaze iron. The rush is probably a scouring rush, a species without branches or substantial leaves that is often found beside streams, so named because it becomes hard enough to use for scouring. The sandy clay used for this bowl gives it a rough texture.



2. TEA BOWL

Karatsu ware; late 16th century

Stoneware

H. 9.7 cm. (3 3/4 in.), D. 15.9 cm. (6 1/4 in.)

This rather heavily potted hemispherical bowl recalls the influence of Korean styles. Its minimal design resembles a seagull in flight and leads one to imagine that it was made at a kiln by the sea.



3. TEA BOWL

Karatsu ware; first half 17th century

Stoneware

H. 9.0 cm. (3 1/2 in.), D. 12.0 cm. (4 3/4 in.)

On the front and back of this bowl are sprigs of iris, a flower that lives beside water and blooms in early summer. The bowl stands on a short, stable foot and is graced by a beautifully fired feldspathic glaze.



4. TEA BOWL

Karatsu ware; first half 17th century

Stoneware

H. 8.6 cm. (3 3/8 in.), D. 13.1 cm. (5 1/8 in.)

Stamped motifs inlaid with white clay were characteristic of the Ōkusano kiln in the Takeo district of Saga prefecture, but the decorative floral and geometric design on this bowl is unusual.



5. COLD-WATER JAR

Karatsu ware; first half 17th century

Stoneware

H. 12.4 cm. (4 7/8 in.), D. 10.5 cm. (4 1/4 in.)

Following the designs and shapes of contemporary Yi dynasty Korean jars, this tea ceremony ceramic gives the same feeling of self-confidence as the Korean originals. The twisting leaves, painted with vigorous calligraphic strokes in underglaze iron, harmonize with the curved contour of the jar. The cold-water jar is used to replenish the kettle and rinse the tea bowl during the tea ceremony.



6. INCENSE CONTAINER

Karatsu ware; mid-17th century

Stoneware

H. 2.6 cm. (1 in.), D. 6.4 cm. (2 1/2 in.)

The chrysanthemum shape of this incense container for the tea ceremony makes it most appropriate for use in autumn.

7. BOWL

Karatsu ware; first half 17th century

Stoneware

8.3 x 17.3 x 14.5 cm. (3 1/4 x 6 3/4 x 5 3/8 in.)

Deliberately distorted shapes were favored by the tea master Furuta Oribe (1543–1615), and frequently used for tea wares during the late sixteenth and early seventeenth centuries. They are generally called *kutsugata* ("shoe-shaped"), as many of them resemble a Chinese shoe. This Karatsu ware bowl is painted with the simple geometric designs associated with the Oribe ware of the Mino region, north of Nagoya.





8. SAKE BOTTLE

Karatsu ware;

first half 17th century

Stoneware

H. 20.0 cm. (7 7/8 in.)

This long-necked sake bottle was made by beating stacked coils of clay on the outside with a wooden paddle, while supporting the walls from the inside with the other hand. The exterior was then finished with a smoothing paddle. A spray of peony is painted in a cursory, abstract manner. The intense brown color of the iron glaze covering the mouth and neck is a striking contrast to the lighter color of the clay body.

9. THREE SAKE CUPS



A. Karatsu ware; first half 17th century
Stoneware
H. 4.9 cm. (2 in.)
D. 8.9 cm. (3 1/2 in.)

There is a carefree, abstract design painted on the side of this slightly distorted cup.



B. Karatsu ware; mid-16th century
Stoneware
H. 5.7 cm. (2 1/4 in.)
D. 7.6 cm. (3 in.)

The surface texture results from the interaction of rough, sandy clay and straw ash glaze during firing. Particularly appealing is the imprint of the potter's finger on the side.



C. Karatsu ware; last half 16th century
Stoneware
H. 5.5 cm. (2 1/8 in.)
D. 7.5 cm. (2 7/8 in.)

The iron content of the clay is rather high in this cup, which is entirely covered with an ash glaze. The dark rim is painted with iron in a manner called "whale skin," characteristic of many Karatsu cups and bowls.



10. SET OF FIVE SMALL FOOD DISHES

Karatsu ware; first half 17th century

Stoneware

H. 5.5 cm. (2 1/8 in.), D. 16.8 cm. (6 5/8 in.)

These dishes were used for the tea ceremony meal. Their irregular shape accords with the taste of the late Momoyama tea master, Furuta Oribe. Decorated with simple plant motifs in underglaze iron, they were made in the Oyamaji kiln in southern Takeo.

**11. WATER JAR,
NAMED WAKABAAME**
Agano ware; late 16th century
Stoneware
19.4 x 15.0 x 14.5 cm.
($7\frac{5}{8}$ x $5\frac{7}{8}$ x $5\frac{5}{8}$ in.)

This tall rectangular water jar is one of the few examples of Agano ware that has become an heirloom. A former owner named it *Wakabaame* ("rain falling on young leaves"), probably because of its copper over straw ash glaze, with patches of green against brown that recall a forest in early summer. It was made at the Kamanokuchi kiln in Agano.





12. SET OF FIVE SMALL FOOD DISHES

Agano ware; early 17th century

Stoneware

H. 7.3–8.2cm. (2 7/8–3 3/8 in.)

These dishes, modeled after the unusual shape of a cracked Japanese pepper, were used for the tea ceremony meal.



13. TEA CADDY

Takatori ware; late 16th century

Stoneware

H. 9.6 cm. (3 3/4 in.), D. 4.1 cm. (1 5/8 in.)

This tea caddy was a treasured piece, handed down from one collector to another. Two layers of glaze, of wood ash and of straw ash, were applied over a clay rich in iron. Made at the Eimanji kiln during the first period of Takatori ware, it has a rough but powerful appearance.

14. TEA CADDY WITH LID

Takatori ware; mid-18th century

Stoneware

H. 6.9 cm. (2 5/8 in.)

D. 5.3 cm. (2 1/8 in.)

Delicately made out of fine clay, this tea caddy reflects the elegant urbane taste of the tea master Kobori Enshū. It was made at the Koishihara kiln in the fifth period of Takatori kiln development.





15. FLOWER VASE

Takatori ware;
first half 17th century

Stoneware
H. 27.0 cm. (10 5/8 in.)

The vase was made at the Uchigaiso kiln, in the second period of Takatori ware. Its deliberately irregular shape was modeled after the vases produced at contemporary tea ceramic kilns. The decoration was incised while the clay was still soft.

16. WATER JAR

Takatori ware; first half 18th century

Stoneware

H. 13.0 cm. (5 1/8 in.), D. 20.4 cm. (8 in.)

This oval water jar is a product of the Koishihara kiln's mature period. Horizontal lines were incised and cordlike handles added while the clay was still pliable. A small amount of ash glaze was applied near the mouth over the iron glaze that covers the entire piece.





17. WATER JAR

Takatori ware; mid-18th century

Stoneware

13.6 x 19.8 x 13.9 cm. (5 3/8 x 7 3/4 x 5 1/2 in.)

The mouth opening of this rounded water jar has been transformed into a diamond shape. Two glazes, copper over iron, are used.

18. SQUARE PLATE

Yatsushiro ware; first half 18th century

Stoneware

7.0 x 24.5 x 23.8 cm. (2 3/4 x 9 5/8 x 9 3/8 in.)

The size and shape of this plate indicate that it was probably made for serving sweets in the tea ceremony. Although the clay is rich in iron and slightly coarse, the exceptionally fine inlay technique creates delicate chrysanthemum and arabesque designs.





19. HEADREST

Yatsushiro ware; dated 1772

Stoneware

13.2 x 20.5 x 6.3 cm. (5 1/8 x 8 x 2 1/2 in.)

According to its inscription, this headrest was made on an auspicious day in the fourth month of 1772, presumably at the Naraki kiln in Higo. Flowers and stylized horological signs are inlaid with white slip.



20. TEA CADDY NAMED KIMI GA YO

Satsuma ware; mid-17th century

Stoneware

H. 8.6 cm. (3 3/8 in.), D. 5.0 cm. (2 in.)

Satsuma ware tea utensils were produced at both the Chōsa and Tateno kilns; this tea caddy was probably made at the former. The three layers of glaze on the sides form a surprisingly modern pattern. Its name means "the emperor's reign."



21. TEA BOWL

Satsuma ware; mid-18th century

Stoneware

H. 8.6 cm. (3 3/8 in.), D. 10.7 cm. (4 1/8 in.)

The shape of this bowl resembles that of traditional Raku tea bowls made in Kyōto. Underglaze blue decoration on a white clay body other than porcelain is rare in Japanese ceramics. Here, it is treated like a miniature painting, with an auspicious combination of pine, bamboo, and plum, suggesting that the bowl was used for a New Year's tea ceremony.

22. FIGURE GROUP

Satsuma ware; 19th century

Stoneware

20.5 x 23.1 x 18.0 cm. (8 x 9 x 7 1/8 in.)

This figure group, women doing their washing with fulling blocks, was made as an ornament to be displayed in an alcove. Although the piece was probably made at the end of the Edo period at a kiln near Kagoshima Castle in southern Kyūshū, its enamels are applied over white slip in the style of Kyōto enameled wares.





23. TEA BOWL

Utsutsugawa ware; 19th century

Stoneware

H. 6.0 cm. (2 3/8 in.), D. 11.3 cm. (4 3/8 in.)

Very fine clay gives this thin bowl the appearance of porcelain. The inside is painted with white slip, and on the outside, circles of white slip suggest the glimmering lights of fireflies.

24. PLATE

Utsutsugawa ware; 19th century

Stoneware

H. 4.8 cm. (1 7/8 in.), D. 22.0 cm. (8 5/8 in.)

This plate is one of a set used for the light meal served before a tea ceremony. The corners were cut off to make the shape more interesting. Its wave pattern was created by white slip dabbed on with a brush. Wisteria blossoms are elegantly suspended against the plain ground.





25. PLATE

Utsutsugawa ware; 19th century

Stoneware

H. 3.3 cm. (1 1/4 in.), D. 19.5 cm. (7 5/8 in.)

Three sailboats are painted in copper and iron glazes against a ground of waves painted in white slip.

26. SET OF FIVE DISHES

Utsutsugawa ware; 19th century

Stoneware

H. 2.6 cm. (1 in.), D. 11.0 cm. (4 1/4 in.)

The sides of these round dishes were cut in straight lines while the clay was still soft. Drawn in white slip are shells on the shore beside waves, in a pattern that continues on the underside.





27. DISH

Utsutsugawa ware; 19th century

Stoneware

H. 4.5 cm. (1 3/4 in.), D. 19.7 cm. (7 3/4 in.)

The scalloped rim impressed on this plate imitates the serrated edges of the two entwined ginkgo leaves painted in copper and iron over white slip.

28. SET OF FIVE DISHES

Utsutsugawa ware; 19th century

Stoneware

H. 4.0 cm. (1 1/2 in.), D. 14.0 cm. (5 1/2 in.)

The naturalistic design of herons standing at the water's edge is painted in white slip.



**29. THREE-LEGGED
CANDLE STAND**
Kakiemon style;
late 17th century
Porcelain
H. 33.0 cm. (13 in.)

This piece was found in the grave of Tsunamasa Kuroda, the fourth lord of Chikuzen. It may be the work of the fifth generation of Kakiemon potters and was probably specially commissioned by the Kuroda family, since the neck bears their wisteria flower crest. The legs of this masterwork are topped with lion heads.





30. TILE

Kakiemon style; late 17th century

Porcelain

2.9 x 25.1 x 23.1 cm. (1 1/8 x 9 7/8 x 9 1/8 in.)

The design of this tile is based on Ming dynasty models. It was one of a large group of Kakiemon style tiles used at the Nishinonganji, a temple in Kyoto, on the walls of the sutra storehouse built in 1677; the tiles were probably made just before that date.



31. DISH

Kakiemon style; 18th century

Porcelain

H. 4.6 cm. (1 5/8 in.), D. 25.4 cm. (10 in.)

Hotei, the rotund god of good fortune, is humorously shown holding his bag of belongings and a large fan. The pure, milk white color of the porcelain is characteristic of the finest Kakiemon wares.

32. SET OF FIVE DISHES

Kakiemon style; late 17th century

Porcelain

H. 7.2 cm. (2 7/8 in.), D. 12.0 cm. (4 5/8 in.)

These elegant little dishes decorated with squirrels and grapevines were probably made by the fifth generation of Kakiemon potters. Like many of the sets of small food dishes in this exhibition, they were intended for the tea ceremony meal.





33. DEEP BOWL

Kakiemon style; first half 18th century

Porcelain

H. 11.1 cm. (4 7/8 in.), D. 21.8 cm. (8 1/2 in.)

Peonies, chrysanthemums, and bamboo are painted in enamels on the interior of this bowl, while the flowers on the outside are executed in both enamels and underglaze cobalt blue. The total effect is particularly rich.

34. WINE PITCHER

Kakiemon type; last half 19th century

Porcelain

16.8 x 27.4 x 5.7 cm. (6 5/8 x 10 3/4 x 2 1/4 in.)

Arita kilns working in the Kakiemon style produced many ceramics decorated only in underglaze blue. Painted on one side of this fan-shaped wine pitcher are birds and flowers, and on the other a landscape.





35. SQUARE BOTTLE

Kakiemon style; 19th century

Porcelain

H. 23.2 cm. (9 1/8 in.)

D. 14.5 cm. (5 5/8 in.)

This colorful bottle shows that Kakiemon potters also produced a dense, richly textured design in the Imari style, intended for export to Europe.



36. CELADON INCENSE BURNER

Nabeshima ware; mid-18th century

Porcelain

15.2 x 8.9 x 10.3 cm. (6 7/8 x 3 1/2 x 4 in.)

This incense burner was made at the official kiln of the Nabeshima clan, where strict standards of quality control were enforced. The thatched roof of the mountain hut is removable and smoke escaped through window openings.



37. PLATE

Nabeshima ware; early 18th century

Porcelain

H. 5.1 cm. (2 in.), D. 20.6 cm. (8 1/8 in.)

This dinner plate's striking pattern of waves and waterwheel originated in the early eighteenth century. The designer may have intended food to be placed in the white circle reserved at the center. The rim is painted with a celadon glaze, the design in underglaze blue.



38. DISH

Nabeshima ware; early 18th century

Porcelain

H. 5.7 cm. (2 1/4 in.), D. 20.1 cm. (7 7/8 in.)

Reeds growing in the still waters of a marsh are painted in underglaze blue and rust brown. A celadon glaze evokes mist or haze.



39. DISH

Nabeshima ware; early 18th century

Porcelain

H. 5.7 cm. (2 1/4 in.), D. 20.1 cm. (7 7/8 in.)

A stark winter landscape is painted in underglaze blue and white, while the sky is covered with a celadon green glaze. The strong contrast between dark and light blue helps create a feeling of recession in space.

40. KETTLE

Nabeshima ware; first half 18th century

Porcelain

H. 17.8 cm. (7 in.), D. 24.6 cm. (9 5/8 in.)

Most kettles for boiling water during a tea ceremony are made of iron. This is a very rare example of a porcelain kettle, complete with small handles and a skirt or ridge around the waist. The painting shows women picking choice young leaves in a grove of tea bushes. The figures are drawn in the style of contemporary genre painting in overglaze enamels, while the clouds and mist of early summer swirling around them are in underglaze blue. The bottom of the kettle is unglazed to prevent slipping.





41. SMALL DISH

Nabeshima ware; first half 18th century

Porcelain

H. 4.4 cm. (1 3/4 in.), D. 14.9 cm. (5 7/8 in.)

This traditional textile pattern, painted in underglaze blue and polychrome enamels, appealed to the taste of the military rulers of the Edo period.

42. SMALL DISH

Nabeshima ware; first half 18th century

Porcelain

H. 4.3 cm. (1 1/8 in.), D. 14.9 cm. (5 7/8 in.)

This is another eighteenth-century fabric design taken from a textile sample book. Early summer waterweeds are painted in polychrome enamels, the water in underglaze blue.



43. SET OF FIVE SMALL PLATES

Nabeshima ware; first half 18th century

Porcelain

H. 4.2 cm. (1 5/8 in.), D. 15.5 cm. (6 1/8 in.)

These decorative plates are painted with a design of flower baskets in underglaze blue and polychrome enamels. On the reverse is a stylized depiction of the seven jewels of Buddhism (*shippō*), and the foot bears the usual comb-tooth design.





44. DISH

Nabeshima ware; first half 18th century

Porcelain

H. 5.7 cm. (2 1/4 in.), D. 20.2 cm. (7 7/8 in.)

This is a larger version of the textile design dish (Plate 41). Most Nabeshima dinner wares are sets of dishes in four standard diameters: approximately one foot, seven inches, five inches, and three inches.



45. DISH

Nabeshima ware; first half 18th century

Porcelain

H. 4.9 cm. (1 7/8 in.), D. 19.5 cm. (7 5/8 in.)

Painted in a special Nabeshima resist technique, the intricate geometric pattern in underglaze blue fills a stylization of three-leaved wild ginger. Each circular medallion encloses a spray of peony in polychrome enamels.



46. DISH

Nabeshima ware; first half 18th century

Porcelain

H. 6.0 cm. (2 3/8 in.), D. 20.3 cm. (8 in.)

Mist obscures some of the orange blossoms of this opulent katsura tree.

47. DISH

Nabeshima ware; mid-18th century

Porcelain

H. 8.9 cm. (3 1/2 in.), D. 29.9 cm. (11 3/4 in.)

This particularly fine design is an abstract rendering of buckwheat blossoming in a field by a mountain village. The ground is painted in lapis blue and the white flowers are left in reserve.



48. LARGE DISH

Nabeshima ware; mid-18th century

Porcelain

H. 7.7 cm. (3 in.), D. 30.3 cm. (11 7/8 in.)

Nabeshima dishes of this size and quality are extremely rare. The background pattern of waves was rendered in the resist technique. With autumn designs of bush clover and maple leaves, the two fans that seem to float on the waves were probably adapted from popular fabric sample books.



49. WATER JAR WITH LID

Hirado ware; last half 18th century

Porcelain

H. 22.0 cm. (8 5/8 in.), D. 16.7 cm. (6 1/2 in.)

The underglaze blue drawing against the slightly greenish glaze of this cold water jar adds to the interest of the elegant landscape painting in the Chinese style. The modeling of the two animal-head handles and the rabbit on the lid illustrates the high level of technical ability at the Hirado clan kilns.



50. HANGING FLOWER VASE

Hirado ware; late 18th century

Porcelain

D. 34.5 cm. (13 1/2 in.),

Ducks beside a stream are painted in underglaze blue on this elaborate fan-shaped flower container, which might have hung in the alcove of a tearoom.





51. PAPERWEIGHT

Hirado ware; 19th century

Porcelain

H. 3.7 cm. (1 1/2 in.), D. 16.0 cm. (6 1/4 in.)

This delicate little piece is modeled in the form of a heavenly being, an *apsara*, descending through the clouds.

52. BOWL

Nagayo ware; 19th century

Porcelain

H. 4.2 cm. (1 5/8 in.), D. 18.8 cm. (7 3/8 in.)

The three-color glaze characteristic of Nagayo ware is applied in an abstract and exotic pattern suggesting the petals of an orchid.



53. DEEP BOWL

Nagayo ware; 19th century

Porcelain

H. 9.0 cm. (3 1/2 in.), D. 19.5 cm. (7 5/8 in.)

The outstanding effects of the kiln firing on the three-color glaze of this bowl make it an impressive work that has been treasured since its manufacture.



54. SET OF FIVE SMALL FOOD DISHES

Nagayo ware; 19th century

Porcelain

H. 6.0 cm. (2 3/8 in.), D. 6.8 cm. (2 5/8 in.)

The inside of these dishes is completely covered in blue green glaze, while the outside is decorated with the characteristic three-color Nagayo glaze.



55. TWO BOWLS

Satsuma ware; 19th century

Porcelain

H. 4.8 cm. (1 7/8 in.), D. 10.8 cm. (4 1/4 in.)

Small bowls are rare among Satsuma porcelains decorated with three-color glaze. Green and purple glazes are applied against a brown ground in this innovative design.



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